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entitled "Novellenstoffe" in delightful fashion illumines the difference between the raw material for a *Novelle* and the finished product.

Inasmuch as B. subconsciously conceives the *Novelle* in terms of the "dramatic" *Novelle*, it seems strange that he nowhere mentions the dissertation by H. Becker "Kleist and Hebbel. A comparative Study" Chicago, 1904, which in the discussion of the technique of that type of *Novelle* anticipates many of B.'s results.

A misleading typographical error occurs in note 2, p. 65. The passage from the "Farbenlehre" is to be found in "Abteilung" 2.

The usefulness of this book would have been greatly increased by an index.

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LUISE ZURLINDEN: GEDANKEN PLATONS IN DER DEUTSCHEN ROMANTIK. Untersuchungen zur neueren Sprach- und Literatur-Geschichte, herausgegeben von Professor Dr. Oskar F. Walzel. Neue Folge. VIII. Heft, pp. VIII + 292. H. Haessel Verlag in Leipzig. 1910.

Fräulein Zurlinden has undertaken a most interesting study, the influence direct or indirect of Plato upon the Romantic movement in Germany, and it comes out at a peculiarly apposite moment when three of the leading classical philologists of Germany and Russia, Crusius, Immisch and Zielinski have just announced a significant series of studies in the same general field, entitled "*Das Erbe der Alten*." From the viewpoint of *Kulturgeschichte* her essay would have had more significance had she been able to trace the channels through which Plato affected Romanticists, for it is only in a limited degree, of course, that any but a select few (such as Schleiermacher and the Schlegels particularly) could have come in direct contact with him through first hand knowledge of his own works. This she makes no attempt to do (cf. Vorw. p. VI) and we can hardly take it amiss, for such a study would indeed have involved a sketch of the whole intellectual development of Europe since the Renaissance.

Interesting as is the subject, it is even more elusive and difficult. It would be hard to find terms which more successfully defy scientific definition than just "Romanticism" and "Platonism." Almost anything may be postulated of Romanticism and be substantiated in some measure at least out of its manifold ramifications, and the same is to an even higher degree true to Platonism. The case is simpler if we restrict

ourselves (as Fräulein Zurlinden has done in *fact*, though not in *title*) to the "Romantic School," meaning thereby the group which gathered about the Schlegels, Tieck and Novalis (including the Heidelberg branch in a lesser degree), and it is to that alone that reference is henceforth made in this review; but even the limitation "*Gedanken Platons*" does not help in the second ambiguity. For Plato's has been ever amighty name to conjure with, and the principal source of the universality of his appeal lies in this that he is many men in one. Quite as wonderful as the quality of any one of his gifts is the diversity of them: he is himself the best example of "the One in the Many," or varying the figure, Plato is not so much a philosopher, as a veritable Platonic Idea of Philosophy itself. Artist and moralist, statesman and mystic, logician and prophet, representatives of the most diverse tendencies can find some nook in Plato's brain to nestle in and think from thence to use Emerson's quaint phrase. And it was so from the first. Pupils of Plato could be found, in the stormy half-century ushered in by Philip of Macedon, on any and all sides (and not always the most creditable) of every social or revolutionary activity. The same diversity of emphasis obtained likewise in the quieter precincts of the Academy itself. The scientific and the mystic spirit were ever at variance, now one in triumph with Carneades, now the other with Plotinos. And so in the progress of human thought logician and Sufi, Benthamite and transcendentalist, communist and aristocratic have discovered each his own solution of the world-riddle in the universality of Plato's thought. "There are few, if any, ancient authors" says Mill (and he might have added modern as well), "concerning whose mind and purpose so many demonstrably false opinions are current, as concerning Plato."

In this very difficult field then Fräulein Zurlinden has, granting the limitations she has herself set, done a creditable piece of work. Beginning with Fr. Schlegel she passes on to Schleiermacher and Novalis and concludes with Bettina. The last named has evidently the largest share in her sympathy, as indeed in her preface she admits that it was from loving study of Bettina she was led back to Schleiermacher and from him to Schlegel. Novalis is included doubtless as the most refined and spiritual of the whole circle, the only one who, all the "Romanticists" agreed, was in possession of Religion, however much they disputed at times one another's claims to it. After a brief but on the whole satisfactory sketch of Plato's theories of education, art, social ethics and politics, and philosophic religion, Friedrich Schlegel's works are considered from the same points of view and in the same order.

Not a few similarities are pointed out. Though we may dissent from so vigorous a metaphor as "Platon hatte die verwandte Saite in Fr. Schlegel geweckt, und so klingt Platon wie die Dominante aus dem Grundakkord seiner Arbeiten" (p. 17), and hesitate to accept Schlegel's own estimate of his work: "Die Romane sind die Sokratischen Dialoge unserer Zeit"—imagine *Lucinde* serving as a "Socratic dialogue"! We can conceive Plato's disgust at the "sittliche Bildung" of *Lucinde*, where a woman is considered "sittlich," "wenn sie die Sinne achtet und ehrt, die Natur, sich selbst und die Männlichkeit," or Schlegel's prerequisite of all morality "sein Herz höher zu ehren als seine Begriffe." And I for one can see no similarity between Schlegel's "beschränktem Ehekommunismus, wenigstens eine Ehe à quatre," and the firmly regulated pairings of the best fit which Plato demanded. Such instances as these might be multiplied easily, though it should not be inferred that Fräulein Zurlinden has overlooked all or even many differences; particularly well does she notice that Schlegel's *Freiheit* takes the place of Plato's *Gerechtigkeit*, though perhaps more might have been made of this fundamental divergence. The chapter on Schleiermacher, who, as his Platonic studies, and particularly his masterly translation would show, was permeated thoroughly with the mystical element of Platonism, is instructive, although now and then in the thin air of these metaphysical abstractions one has an uncomfortable feeling that the transcendental ego, beauty, good, etc. dissolve into one another, and words cease to have scientific, and take on emotional values. The ten commandments for marriage of which much is made, would doubtless have made entertaining, but quite as certainly surprising reading for Plato. Interesting is the comparison of Schleiermacher's *Eheversuch* with Plato's speculations, though one may doubt if Plato regarded his proposal as not an Endzweck, but only a "Mittel zur Herbeiführung besserer Zustände" (p. 117). Particularly good are the paragraphs entitled: "Platon's Philosophisch-religiöses" p. 119ff., with the illuminating observation: "Platons philosophische Liebe ist Schleiermacher's Religion," which is really the kernal of the whole matter.

The youthful favorites of Novalis were Plato and Hemsterhuis, and Fräulein Zurlinden has drawn many close parallels here, especially calling to mind what one does not generally think of first about Novalis, i. e. his political fragments (p. 203 ff.). The differences that here abound are perhaps mainly those of temperament and physique. It were difficult to imagine the sturdy Aristokles, nicknamed "Platon" by his gymnastic trainer for breadth of shoulders and physical vigor,

ever experiencing Novalis' fantastic adoration and despair for *Sophie*, so soon followed by his contentment with *Julie* as her reincarnation, and so Plato's eighty years of tireless and varied activity crowned with perfected labors contrast sharply with the frailty and incompleteness of Novalis' less than three decades, as indeed Fräulein Zurlinden expresses it herself gracefully: "Novalis Denken und Dichten neben Platons gigantischer Lebensarbeit . . . . verhalten sich zu einander wie Sehnsucht und Erfüllung." As frequently throughout the study the writer's enthusiasm would see likeness in details where none exists, there is also a tendency to emphasize similarities, which though true, are too general to show specific Platonic origin, as for example: "Platon und Novalis dürsten nach Verbindung der Seele mit Gott durch die Liebe"—a characteristic of any highly developed religion and not a peculiarly Platonic doctrine.

The last chapter, that on Bettina, is written with the greatest enthusiasm, and is a charming essay. Really striking skill is shown in marshalling the points of contact between this most non-hellenic figure and the great self-controlled philosopher. Direct influence to any great degree is out of the question here: Schleiermacher was the channel which led her to Plato (p. 229)—though in her youth she had been forced to read Hemsterhuis to her grandmother—and as she even refused to read Schleiermacher's own works, preferring merely the inspiration of personal contact, much exact knowledge of what Plato actually wrote was necessarily denied her. And again Bettina's yearning for vivacity that left her still a coquette at 60 years of age, for "Ursprünglichkeit" which led her, so soon as she heard of Sokrates, to long for a "*Daimon*" in her own bosom with which she also could converse (of course she heard it finally!), are traits of character as un-platonic as one could imagine. Yet it were ungenerous to dwell overmuch here on points of opposition and so spoil the effect of the spirited and well-written chapter which succeeds to the full in proving that with all her vivacity there was much more of a really serious purport about Bettina's life and work, especially her late political essay, than one had been accustomed to think from Brandes or Ricarda Huch.

And yet it is not enough in the well-proportioned study of the influence that a single genius has exerted upon a school of thought to select merely points of contact as is here done. Fräulein Zurlinden has written a very sizeable book to show that Plato did influence certain Romanticists in certain ways; quite as large a treatise might be written to evidence the striking disaccord between Plato and the general course of Romantic thought and life.

It would surely be difficult to extract much that was "Platonic" from Tieck—perhaps, all things considered, the most typical Romanticist—or Hofmann, Hölderlin, Clemens Brentano, Görres, or many another. In fact the surprising thing is not that these and other Romanticists were little influenced by Plato—for no European lives or ever can live totally unaffected by him, but rather that a few figures in this school of thought were consciously impressed by some of his ideas. For it should not remain unsaid that in many an important point Plato's philosophy and Plato's life were not akin to the ideals of the "Romantic School." To touch only a few of the most salient features: In the field of Ethics the dominance of instinct and the consequent admiration of man in the state of nature, the half-fanatical exaltation of love, the revelling in the refined pleasures of *sensibilité*, the passivity towards life as though it were a stringed instrument to be played upon by the hands of fate, disintegration of personality and partial justification of the same (i. e. duality of genius, "*Doppelgängerei*," "*Somnambulismus*," "*Magnetismus*," etc.), praise of the morbid (as that Jean Paul was greater than the stars because "*krankhafter*"), the avowed purpose of welding the emotions and the intellect, the insistence upon "*das Sinnliche*," a character "*faul und stolz auf seine Faulheit*" (Ricarda Huch)—these are all traits as alien as possible to the historical Plato, who all his life long maintained the paradox of the identity of virtue and knowledge, or perhaps rather that right conduct is but the immediate consequence of knowledge for the sound will. For Plato to listen to one's "*Trieb*"—the many-headed monster in man's belly (to use the vigorous figure of the Republic)—were to destroy the very possibility of ethics. And it was Plato who condemned the drama and even poetry in general because it "*relaxes the emotional fibre*," whose ideal was "*a quietness of soul bordering on rigidity*," for whom the chief virtues were justice, whose perfect realization demanded the complete reorganization of society, and *σωφροσύνη*, self discipline, "*a proud and dignified reserve*," not "*love*" and "*spontaneity*." Shorey has happily expressed the kernel of Plato's ethics as they are outlined on the broad canvass of the Republic, his greatest work: "*The dominance of the higher reason over undisciplined emotion and controlled appetite is the sole effective condition at once of the unity, harmony and health of spiritual life which is happiness, and of the unswerving fulfillment of obligation, which is the external manifestation of justice and virtue.*"

The anthropology of the Romantic School fares no better. Its constant assertion of the generic differences between men and women, the creative and the receptive, the

intellectual and the emotional, the rational and the intuitional, its consequent attempt to suffuse reason with emotion, its ideal of "sanfte Männlichkeit und selbständige Weiblichkeit," "die Weiblichkeit soll wie die Männlichkeit zur höheren Menschlichkeit gereinigt werden," the false perspective into which the relation of the sexes was thus thrown, with the desperate absurdities to which romantic love led,—of all this it is hard to find any real traces in Plato. Surely the demand of the Republic that women share with men all social functions, even war, does not mean that men and women were to be fused into some higher "humankind." Woman is for Plato the "weaker," or the "lesser man"; "many women surpass many men in many ways" he says distinctly; whatever difference there be is one not of kind but of degree.<sup>1</sup> This common sense view should be borne in mind when talking of Plato's doctrine of *love*. We must here deal with a word which defies scientific definition, and any one who is accustomed to its transcendental connotations is proof against the reasonings of mere philology. Nevertheless the great mass of the openminded will, I believe, be willing to grant that, though Plato and St. Paul wrote much of love, they meant thereby something really very different not only from each other's conceptions, but also from the emotions glorified in *Lucinde*, or *Heinrich von Ofterdingen*. "Platonic love" (if one may use the perilous phrase) was scarcely inspired by womankind at all, but rather by beautiful boys. Plato exalted it not as a "Naturtrieb," but for the purpose of encouraging and communicating virtue, and it was withal so soon transcendentalized into a mystical love of the abstract ideas of the universal good and beautiful, and so involved in the search for philosophical truth, that it is manifestly an emotion which only the rarest spirits at the rarest moments could attain or even understand. Jewett pertinently observes: "The union of the greatest comprehension of knowledge and the burning intensity of love is a contradiction in nature, which may have existed in a far-off primeval age in the mind of some Hebrew prophet or other Eastern sage, but has now become an imagination only. There may be some few—perhaps one or two in a whole generation—in whom the light of truth may not lack the warmth of desire. And if there be such natures, no one will be disposed to deny that 'from them flow most of the benefits of individuals and states.'"

Hand in hand with romantic love goes the romantic nature-fallacy, that naïve delight at "discovering" in Nature the

<sup>1</sup> An excellent collection of the passages bearing on woman in Plato may be found in the Dissertation of Pantazides: *Plato's philosophy of womankind* (Modern Greek), Freiburg i. B. 1901.

very mood which you have just foisted upon her, of which it need hardly be said, there exists not the slightest trace in Plato, or for that matter in any of the sober-minded ancients.

Or again the whole philosophic attitude of Plato is utterly alien to that of the "Romantic School." No one can follow his brilliant dialectical achievements, his subtle discriminations, his insistence upon exactness of concept and expression, his demand that the Kosmos be subjected to a rational interpretation, without feeling that his life work, as well as that of his master and of his greatest pupil was to clarify, discriminate and order. An occasional overbelief may admit of statement for the time being only in myth or paradox, but Plato is never content to leave it thus. The noblest of such, the identity of virtue and happiness, he will not merely enunciate as in the *Gorgias*, with a wealth of emotional rhetoric, but he will support it with rational, if not entirely dispassionate arguments, throughout the whole course of the *Republic*: and the immortality of the soul is not merely posited in the myths, but debated pro and contra with the sharpest weapons of a conscientious dialectic in the *Phaedo*. Contrast with this the *Weltanschauung* of Romanticism, its basis in Fichte's subjective "Ich-Philosophie," as against Plato's well-nigh passionate insistence upon the objective reality of his general ideas, its exaltation of the occult and the obscure, that soon sent it running after the strange gods of pseudoscience, *Magnetismus*, *Rhabdomantie*, *Symphismus*, *Physiognomik*, *Cranioskopie*, *Symbolik*, *Astrologie*, etc. One cannot but feel that Plato, had he then lived, would have lamented as did the aging Goethe that he had been compelled to see the world "vermodern und in ihre Elemente zurückkehren," that he had sought "als Plastiker sich Natur und Welt klar zu machen, nun machte jene (the Romanticists) wieder einen Dunst darüber."

Or in character: The Romantic School produced no whole, four-square men, no single complete artistic achievement. All was partial, full of yearning, dreams unrealized. Their lives as their works were willful, inharmonious, incomplete; they strove beyond their powers, and in attempting all perfected nothing. How different the calm and dignified harmony of Plato and of the master he idealized, the seriousness, the self-control, and withal perfect success in the one chosen life-task. It is a fact not without significance that Sokrates had been tempted all his life long to write poetry, but had refrained, and that Plato threw into the fire a complete drama when first he came under the master's influence. If only the Romanticists had more often done the same!



And so though we owe a permanent debt of gratitude to the Romantic movement for recovering "wonder," that "great specific against aridity of heart and woodenness of intellect," we must guard against identifying its activity as a whole too closely with the philosophical system of Plato.

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VOLKMANN, O. F.: Wilhelm Busch der Poet. Seine Motive und seine Quellen. Untersuchungen zur neueren Sprach- und Literatur-Geschichte, herausgegeben von O. F. Walzel. Neue Folge. V. Heft. Leipzig, Haessel, 1910. 8°, 85ss.

WINTHER, FRITZ: Wilhelm Busch als Dichter, Künstler, Psychologe und Philosoph. University of California Publications in Modern Philology. Vol. 2, No. 1. Berkeley, 1910. 8°, 79ss.

Diese zwei Abhandlungen beweisen, dasz Wilhelm Busch, der bisher für die Meisten, wie Volkmann sich nicht gerade ganz glücklich ausgedrückt, immer noch als "ulkiges Literaturkaninchen" gilt (S. 1), endlich anfängt, als echter Künstler anerkannt zu werden. Die Schrift von V. weist nach, dasz Busch, weit davon entfernt, neue Motive zu schaffen, sich fast überall an Vorlagen angelehnt hat. Wer seine Werke durchmustert, wird finden, "dasz er sich auf Schritt und Tritt in bekanntem Gelände befindet, wenn es auch nicht immer möglich ist, die genauen Quellen anzugeben" (S. 64). Es zeigt sich also einmal wieder, dasz die Originalität eines Künstlers fast lediglich in der Behandlung liegt. V. führt ferner aus, dasz Busch wegen "seines innigen Verständnisses für alles Kleine und Enge, wie es dörflische, bauerliche und kleinbürgerliche Verhältnisse mit sich bringen" (S. 8), naturgemäsz großes Interesse hatte für Lieder, Sagen, und Märchen aller Art. So kommt es denn, dasz alle möglichen längst bekannten Märchenmotive bei ihm auftreten, die er aus Grimm, aus Andersen, und aus anderen Quellen geschöpft hat. (S. 34ff.). Ebenso findet sich der Einfluss des Volksliedes wiederholt bei ihm, besonders aber der der Fabel (S. 53ff.). Münchhausen, Lessing, Hagedorn, Aesop, Lafontaine und andere hat er in seiner Weise geplündert. Sehr hübsch verfolgt V., wie Busch des Gegebenen für seine Zwecke umzubiegen weisz, und oft aus etwas Unbedeutendem eine tief-sinnige Humoreske schafft; vgl. z. B. Busch's "Der alte Narr" mit der Fassung bei Pauli "Schimpf und Ernst." (S. 65). Literarische Vorbilder, die Busch vorgeschwebt haben mö-